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## NOTES

EXHIBITION AT  
KNOXVILLE,  
TENNESSEE

An exhibition of fifty paintings by the leading American artists is being assembled by the American Federation of Arts to be shown at the Appalachian Exposition in Knoxville, under the auspices of the Nicholson Art League of that city. This exhibition has been selected chiefly from the annual summer exhibition of the Cincinnati Art Museum and will be sent from there to Knoxville, through the courtesy and generous co-operation of the Director of the Museum, Mr. J. H. Gest. The exhibition opens in Knoxville on September 11th and continues until October 1st. Among the paintings included in the collection will be: "A Summer's Day" by John W. Alexander, "The Dreamer" by Cecilia Beaux, "The Reading Lesson" by Mary Cassatt, "February Morning" by W. Elmer Schofield, "The Abilene Shell" by Childe Hassam, "The Brown November Hills" by Charles Warren Eaton, "Heavy Surf" by Frederick J. Waugh, "The Critics" by William Sergeant Kendall, "Golden Days" by Lillian Genth, "The Old Bridge" by Edward W. Redfield, "Woodcrest Ladd" by Carleton Wiggins, "A Path in the Woods" by J. Alden Weir, "Morning at Sea" by Charles H. Woodbury, and "Moonlight from Quebec" by Birge Harrison.

ART IN  
PITTSBURGH

Art appreciation is rapidly increasing in Pittsburgh, and though this great manufacturing city is not yet an art center, it bids fair to be some day. The International Exhibition, which was scheduled to close June 30th, was extended until the middle of July and the interest did not lag. Twenty-five of the Pittsburgh schools attended, accompanied by teachers; parties of art students from nearly all the smaller cities near Pittsburgh visited the exhibition; there were, moreover, visitors from Chicago, New York, Philadelphia, New Orleans, Baltimore and most of the smaller American cities, as well as from Munich and Paris.

The school children are gaining a real

knowledge of pictures. They are encouraged to express their opinions freely and not infrequently they come surprisingly near the truth. Many have learned to recognize the work of well-known painters, both American and European, without reference to signature or catalogue. Often one sees a quick turning to catalogues to "make sure," and hears the exclamation, "I told you so!" which speaks well for the future appreciation of art in Pittsburgh.

It is very seldom that there is not an interesting exhibition in the Carnegie galleries under the auspices of the Fine Arts Department of the Art Society. Each summer a special exhibition is set forth of paintings lent by Pittsburgh art collectors and prominent artists, the majority of whom are exceedingly generous about lending their art treasures. There are a number of good examples of the work of the Barbizon painters owned in Pittsburgh, and included in the summer loan exhibition there is always a notable group of examples of this school. The exhibition this year is augmented by seventy-five paintings lent by Mr. Burton Mansfield of New Haven, Connecticut, and will probably be extended until the first of January.

THE PANAMA  
EXPOSITION

The organizers of the Panama Exposition, which is to be held in San Francisco in 1915, are showing themselves forehanded in the matter of preparation. Even before the site for the Exposition was determined upon, plans for the Art Department were being formulated. It has been decided that the Art Building shall be a permanent structure, to be used after the exhibition closes as a Municipal Gallery for San Francisco. The style of architecture has not been selected, though the probabilities are that it will be Mission. The building itself will be one story high, both fire and earthquake proof, and comprise a series of moderate-sized galleries built around a court, or patio, in which it is proposed to exhibit sculpture. The scope of the exhibition will be no more limited than that of the exhibitions held in connection with